

# Fashion's Pageant READY FOR THE HORSE SHOW



**A New York Social Tradition - Smart Tailored Garbs for Afternoons - Russian Type of Frocks the Rule - New Evening Wraps in Louis Style.**

**A**FTER a lengthy controversy, the powers that be have finally decided that there is to be a horse show, and this is surely a matter for general congratulation, for it would seem a pity to discontinue an event as significant in social and sartorial interest as the annual show in November. No business show promoted for merely advertising purposes can ever, no matter how artfully devised in its decoration and aristocratic environment, take the authoritative position of an event arranged entirely in the interest of amateur sport and bringing in fashions and turn-downs merely as an incident.

That fashion during latter years has taken a place paramount to sport, as far as the horse show is concerned, cannot be denied; but the fact remains that this event exists and is arranged each season for the glorification of the equine rather than the feminine, and the horse and his equipment are not only the raison d'être, but also the main attraction of the big show at Madison Square Garden, and

without him the gown show could not take place.

**Horse Show Week Opens the Winter Season.**

The horse show has been for many years the first important gathering of the elite in Manhattan. Town houses are opened about this time, and from their country places in Westchester, Tuxedo and out on Long Island the smart set returns to take up the round of winter gaieties which will continue until the beginning of lent calls them away to Palm Beach and the Carolina pine woods.

The most important social event before the horse show is the Halloween ball at Tuxedo. Here the debutantes are trotted out for an informal first glimpse at the social joys to come, the formal teas and dinner dances which will celebrate their full-fledged appearance in society being scheduled to take place immediately after horse show week is over. During this week fashions for the forthcoming season in America are settled. The dress-makers are there-on the promenade-in hordes; fashion reporters from the newspapers ply busy pens up in the dusty grand gallery, where a fine view of everything is to be obtained and where detailed accounts of the raiment of important personages are dashed off on clicking typewriters, tossed to waiting telegraph

operators and flashed by wire to every Eastern city to appear in the next morning's news.

**The Boys and Girls in the Afternoon.**

During the afternoon hours, when the pretty ponies are being put through their paces on the track, the boxes are filled with the little folk of society—the future leaders of New York's fashionable set, and the fresh, frankly interested faces of the well-dressed, well-groomed and well-bred boys and girls are exceedingly pleasant to see.

Box parties of young girls, well chaperoned, are also a feature of the afternoon sessions, and most of these parties have been preceded by luncheon at the home of the young hostess. Very quiet frocks and hats are the rule in these jenne fille assemblies, but the fashion student will find much that is interesting in this raiment, designed by master hands and replete with the simplicity, grace and elegance or character that an aristocratic young girl's garb should show.

**Quiet Dressing Marks Afternoon Sessions.**

Younger women—and that in New York means all women under 50—will wear at the afternoon at the show tailored suits of rough diagonal or homespun, jauntily

fashioned with a short skirt swinging clear of the ground, and with a knee-length coat opening low at one side of the front and trimmed with eyelet openings at the hip.

**Furs Make An Appearance Horse Show Week.**

With this pretty tailored suit the most popular of the afternoon is the dress of thousands of dollars are represented in furs at every session of the show, and while the women in the boxes sit in light-weight gowns, with their wraps thrown over the chair backs, those on the promenade are taken down with huge muffs and stoles, as though the big day were not heated to a tropical temperature.

A velvet North Pole maid is the 1920 girl to be for—sad though the news may be to the slender pocketbook—for garments of this sort are more and more proportionately more costly. Huge barrel muffs are matched by stoles and shawl collars

which a generation ago would have been termed pelisses and victrolines, and these quaint fur neck—or rather shoulder pieces—fall quite to the waist in the back and extend to the knees in long tabs in front.

**The Dog Muff Will Make His Bow.**

One of the funniest dress fads that has ever possessed femininity is the dog muff, which is absurdly and pitifully like a pet canine too sick to lift his head or lift his limp legs. The dog muff is made of a long-haired pelt, preferably one of the foxes, and legs, brush and head are attached in the appropriate places. The arm is slipped through the body of the muff or it is carried carelessly over the arm, the head pointing forward and hind legs and tail hanging pathetically down behind.

The pointed furs, with their feathery sprinkling of white on a dark pelt, and the newly favored fisher are the most fashionable furs; though even bids fair to retain much of the popularity, and the pretty gray and blue fox will be worn by those who appreciate the becomingness and beauty of this soft fur.

Stunk is a peculiar pelt which has been lifted to high favor this season—possibly because it is so like yet so much cheaper than the almost prohibitive stables. An afternoon carriage coat which will appear at the Horse Show is illustrated. This coat is a broadtail model with the new low opening and a huge collar and border of skunk fur. Ermine is to be very fashionable this season, but will be used almost entirely as an evening fur, the spotted, or fallow, ermine being the choicest sort just now.

**The Russian Influence Makes Itself Felt.**

The women in the boxes remove their wraps and smart one-piece costumes are the order of the afternoon. Dozens of pretty frocks are being hurried to completion for the luncheons that are scheduled to precede Horse Show box parties

**A Russian Frock with Embroidery in Bold Colors**

next week, and most of these frocks are built along the new Russian lines—that is, with smocks or tunics over an ankle-length skirt. This year the Directoire skirt will not sweep over the dusty boards of the promenade, for the Paris mandate is "short skirts for all afternoon costumes."

The Russian tunic does not in the least suggest the princess gown of a season or so ago. The new costumes may be—and usually are—all in one piece; but a belt is one of the salient features of the Russian dress, and the knee-length tunic is usually belted in at the waist, or over it in some fashion. These tunics are of the frock material or of contrasting fabric. Chiffon tunics over rough wool frocks have been introduced by Cheruit and bid fair to have a tremendous vogue. Dressmakers have been building most of these afternoon Horse Show frocks of light wool and silk mixtures or of the soft, crepe-like permo stuffs.

Another Russian feature is embroidery—these embroideries are different from any other sort in their bold and daring designs and colors. The cruelest shades are used and are marvelously blended into harmony by the introduction of black lines and motifs. A gown of blue satin cloth, typically Russian, is illustrated. This gown has a crisp bodice of silver net laid over green satin and the skirt is half covered by a plastron of the cloth, which extends over shoulders and bust and slopes downward below the hips and at the back, where it is held by a section of the cloth embroidered in red, green and darker blue silks. More of this embroidery appears on bodice and sleeves and the yoke and undersleeves are of dotted net. This costume has been built for a matron who will chaperon two young daughters at the horse show, and the skirt is slightly longer than the abbreviated models for more youthful women.

**Gorgeous Evening Wraps on Parade.**

It is at the evening sessions, however, that one enjoys the full brilliancy and significance of the show. Then the Garden, with its ten thousand lights, with fluttering decorations, with jeweled agglomeration in the boxes and masses of rich fabrics, furs and feathers in the promenade, is a memorable spectacle. This season the gleam of silks and satins will be augmented by splendid lace and scintillating metallic trimmings. Both the Russian and the Louis modes which are fighting for supremacy in Paris now are distinguished by extravagant richness of materials, and such embroideries, such jewel-studded garnitures, such jet and bugle-embellished chiffons, such heavy yet silken soft brocades and velvets have never before been seen as this year's opening pageant of the season will bring forth.

A typical winter wrap is illustrated, and it will be observed that it shows the tendency to get away from the straight military effects of last season, which were rendered intolerably commonplace by cheap imitations in the shops of the spring. It is in pure Louis XVI. style, and makes one think of the possum furniture coverings of an earlier day, so heavy and rich is the brocade of which the wrap is made. The drapery and border of veritable curtain cord increase this suggestion. The wrap is of pink satin brocade, showing a festooned pattern in mauve shades. The broad collar and cuffs are of violet velvet edged with a typical Louis XVI. trimming of mauve satin.

The fashionable folk who subscribe for boxes in the grand tier rarely occupy them a whole evening. They drop in to see and be seen, en route for more important festivities, for the horse show, though still patronized by the ultra smart set, is not the social event it once was, and few of the fashionables would submit to being bored by sitting through every performance. They begin to appear about 9:30, when the throng of eighteenthers is at its height, and after an hour or so spent in the boxes, or in visiting about from box to box, they sit on to more exclusive gatherings.

Some of the fur evening wraps, carelessly flung across chair backs, are wonderful. This season ermine is particularly fashionable and entire wraps are made of this costly pelt, the unspotted, or tallish ermine being used, with a border trimming showing the small black thimbles. When ermine is most best, if one cannot afford ermine, and a dark beauty, a recent "international bride" will be seen at the horse show in a full-length cloak of white ermine bordered around with white fox—a most rare and expensive fur.

**Many Black Gowns Will Be Evident.**

Black evening costumes are a feature of the season in Paris and will be well represented in the boxes during horse show week. A superb black chiffon and jet costume is illustrated, this beautiful gown having been sent over from Paris especially for this event. A chiffon tulle heavily weighted with jet beads and paillettes hangs over a second layer of plain chiffon and beneath is a frock of pale gray satin—the costume being intended for a young widow just emerging from mourning. Vandyke patterns, done with the paillettes and jet beads, give slenderness to the hips and these vandyke motifs are repeated at the lower edge of the long tulle train. With this handsome yet simple gown will be worn an evening hat of pearl gray moiré silk, heaped with willow feathers of the snow delicate shade.

## FASCINATING IS FRIVOLOUS Footwear for Winter

**D**RESSMAKERS, always willing to lend a helping hand to their close allies, the shoekeepers, have been displaying along with the new Louis XV. and XVI. costumes, queer, long-toed shoes with high heels, supposed to be exactly the style of footwear worn in the days of the incandescent Louis. These long-vamped shoes and slippers come in all sorts of rich brocades, in embroidered satins and even in velvet—the latest slipper material—and usually there is an enormous buckle of rhinestone or hand-wrought metal set below a high tongue on the instep.

It is quite safe to predict, however, that these typically Louis XV. shoes will never obtain an excessive popularity, for one thing there is that womankind will not do in the interest of fashion, and that is, make her feet look ungainly; and the Louis shoe with its exaggerated length of toe and its stubby square cut across the end is anything but pretty on the feet.

Nearly all the new slippers and low shoes for more dressy wear show a tongue of leather rising over the instep above a part bow or buckle, and these bow and buckle ornaments are kept very flat and close to the shoe, so as not to destroy the graceful arch of the instep. The full rosette is always clumsy on the feet, unless a very short skirt allows the slender ankles to show above the slipper, gives a coquettish look to the rosetted footwear.

The very newest notion is evening footwear of velvet. Of course, this material would be extremely impracticable for street shoes, though patent leather boots are shown with black velvet tops for the dressy wear. The velvet slippers, however, are really very smart and attractive, and are to be had in various colors as well as black.

Very dainty white calf pumps are shown for wear with the lighter costumes, the white covered Spanish heel having a layer of black leather on the bottom and a black metal buckle being placed below the high tongue in front. These pumps are very snappy in style and should be charming with white frocks or white costumes draped with the fashionable black

chiffon lace, laced and monogrammed slippers are a fad of the winter that has been taken up enthusiastically by the younger women. The slippers are, of course, intended only for house wear and are in low pump style with snappy attachments and perforations. On a little three-cornered tongue of the leather, set on the pump in the position usually occupied by a ribbon bow is a dull brass or oxidized initial or monogram; and a pair of slippers monogrammed makes a very pretentious and acceptable gift to a girl friend.

Suede slippers and pumps are as fashionable as ever, for this leather may be had in any color to match the costume, and is besides so comfortable that it is indeed hard to wear any other shoe after one has enjoyed the delight of the soft suede. Only a perfect foot, however, can stand the revelations of a suede shoe which, as soon as the footwear has been slipped to the foot, outlines every defect mercilessly. The woman with a short, plump foot should avoid suede footwear, for this leather has a tendency to spread at the heel, and only a dainty, narrow foot can stand it. For afternoon wear with dressy frocks there are detachable little suede oxfords with welled sole and high Spanish heel, and four buttons matching the suede in color. These pretty shoes are trimmed with perforated border lines and are exceedingly dainty and good style.

The ordinary oxford with ribbon ties is not considered correct for wear with dressy costumes in the winter season, though such shoes are worn all winter long with tailored suits for the street. It is not at all unusual, even on coldest days, to see low shoes of dull calf or patent leather worn with covered-thin silk stockings, the wearer's throat at the same time being protected by heavy furs. Low footwear of all sorts is much in vogue for winter wear, and with the heated houses and well-protected carriages and motor cars, high footwear is really not necessary except for rough weather in the street.

The loveliest stockings come for these low pumps, shoes and slippers, and women who are chilly about the ankles sometimes wear black silk hose over others of flesh color, producing the thin stocking effect with sufficient protection from the cold. The embroidered stockings for even-

ing wear are exquisitely beautiful and the prices—from five to twenty-five dollars a pair—do not seem exorbitant for such lovely effects. With pink slippers one has rosettes on one's pink silk hose; with blue slippers blue stockings and footgear, with lavender slippers lavender, and so on. Black velvet or patent leather slippers are very chic with sheer black hose embroidered with dashing yellow butterflies or deep blue bachelor buttons. Then there are jewel embroidered stockings, with horseshoes, buckles and the like, set with colored jewels, all done with silk on the gossamer stocking weave. Bridal stockings of pure white show embroideries of lily-of-the-valley to match the bride's bouquet, and there are even costly hose with medallions of priceless lace set in among the embroidered motifs.

The general extravagance of dress this season shows itself also in the boots in vogue for wear with afternoon costumes of velvet and satin. Time was when a kid or cloth-topped patent leather boot answered all requirements of this sort. Now one must have a pair of exquisite boots built to order to match each costume. There are white boots embroidered on instep and vamp with jet beads; there are bronze boots embroidered with gilt beads. Black boots embroidered with jet beads and laced with white ribbon are particularly chic with black costumes. An innovation this winter for dressy wear is the laced boot, heretofore buttoned models having been given the preference for all dress-up occasions. These laced boots are made of dainty in cut and fashioning and have light turned soles and silks, pretty heels. They are finished with embroidery, beading and other fancy devices and sometimes have tassels at the top to add distinctness. High shoes, laced at the side, have made an appearance after a generation of oblivion, and other novelties are gold leather boots with kid tops, colored cloth boots

with silk tops, and kid boots with silk underlays beneath slashes in the kid. For street wear black footwear is now more correct than top, and dull calf boots trimmed with perforations or "broguing," and patent leather boots with calf or cloth uppers are in good taste. Even these dress boots show the little extravagance and eccentricities of style that mark more dressy footwear. Strappings of contrasting leather, buttons set in scallops of gold, and top trimmings of overturned "colars" and tasseled bows make many of these walking boots daintily feminine in character.

## Notes and Novelties.

**FOULARD PETTICOATS WITH STREET FROCKS.**

**T**HERE is a fancy this season for matching the walking suit with a petticoat of dotted foulard, the ground color of the foulard being exactly the shade of the material of which the skirt is made. These petticoats are light, soft, and yet—if a sufficiently substantial grade of the silk be selected—have enough body to set off satisfactorily from the feet. The petticoat falls to within an inch of the outer skirt and is trimmed with corded ruffles, the cording helping to lend stiffness to the soft foulard silk.

**AN ARTISTIC BLUE DINNER TABLE.**

**B**LUE is a shade seldom chosen for table decoration, as it is not easy to carry out this color scheme satisfactorily in either lights or flowers. A model dinner table, set out in an exhibition department of a large shop last month showed an ingenious arrangement of blue decoration. The china was an old-fashioned flow blue pattern, the glassware being the subtle colonial style which is borrowed from Martha Washington

days. Tall vases of deep blue "bachelor buttons" stood at each corner of the board and in the center was a tall centerpiece of the blue and white china heaped with luscious dark blue plums. The overhead light was softened by a pale yellow silk shade.

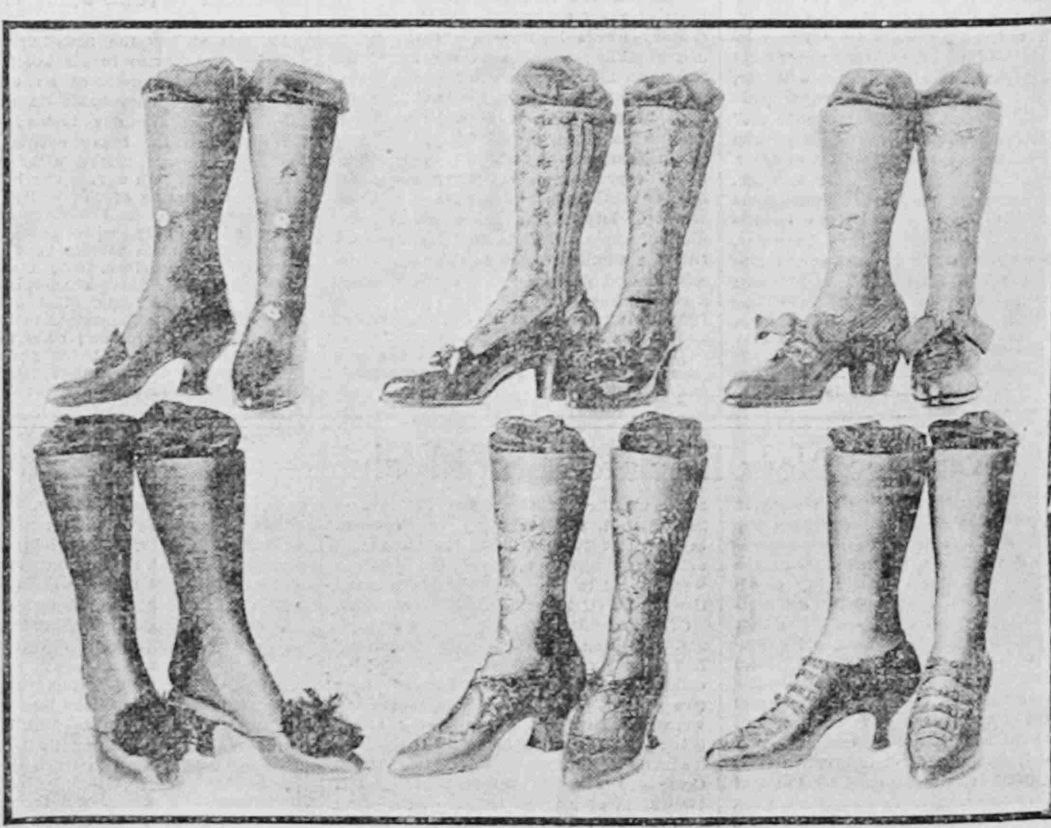
**THE RUSSIAN PAD REACHES THE BATHROOM.**

**E**VERYTHING Russian is tremendously fashionable just now. Russian hats, coats, embroideries and other details of dress have almost choked out the incipient Louis XV. mode carefully nurtured, because of its extravagant possibilities in fabrics and trimmings, by the dressmakers. The latest addition to the Russian belongings of the fashionable woman is Russian soap. This soap has a pungent yet delightful fragrance, totally unlike any other soap on the market, and the price is so high—because of the expensive oils and perfumes used and the extreme popularity of the new fad—that the soap is used often as a perfume sachet in the dresser drawer rather than being wasted for bathing purposes.

## Pretty Homemade Curtains.

**P**ALE green borspacing, burlap or coarse meshed lincens make a very pretty and heavy curtain for the library. They are to be worked with a broad border in a cross-stitch design. The borders may be placed either down the curtain and across the bottom, or a narrower one may be used down each side across, or the vertical stripes can be omitted and a deeper border substituted, applied two inches and a half above the edge.

Handsome curtains for bedrooms can be made from unbleached muslin, with four borders of cottons. These are rapidly sewed to the material and the edges of the curtains are cut out and buttonholed. These are much easier than the stitched cotton bands, if the borders are put at the edge of the curtains without a margin of muslin and the outline made irregular the effect of the hand-embroidered curtains can be obtained.



SHOES AND SLIPPERS FOR WEAR WITH DRESSY COSTUMES.